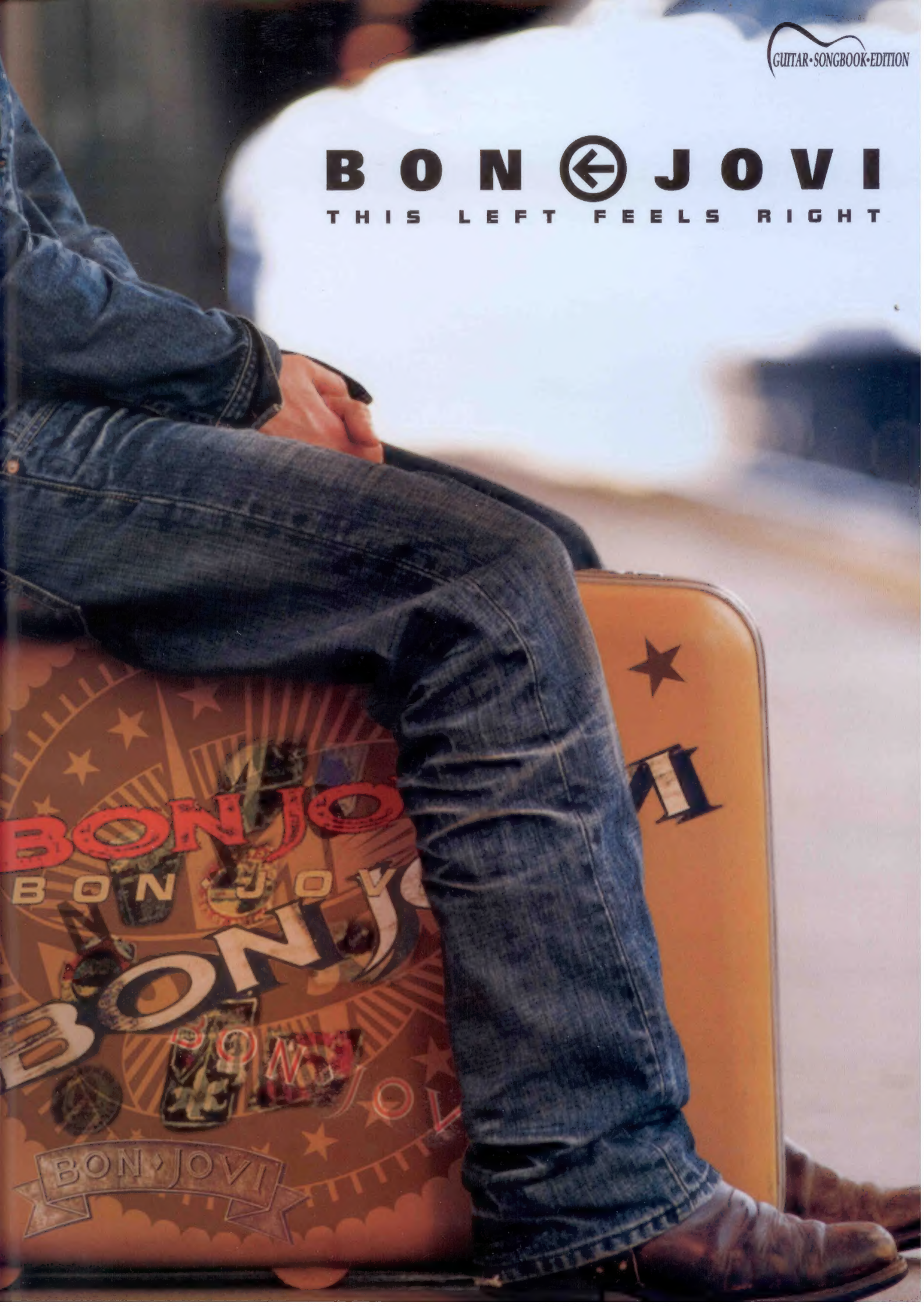


BON JOVI

THIS LEFT FEELS RIGHT









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WANTED DEAD OR ALIVE

Acous. Gtr. 2 & Elec. Gtr. 1 in Drop D:

⑥ = D ③ = G
 ⑤ = A ② = B
 ④ = D ① = E

Words and Music by
 JON BON JOVI and RICHIE SAMBORA

Moderately ♩ = 80

Intro:



Rhy. Fig. 1
 Acous. Gtr. 2

end Rhy. Fig. 1

Acous. Gtr. 1

mf hold throughout

First system of the guitar introduction. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is played with a mezzo-forte (*mf*) dynamic. Below the staff is a guitar tablature (TAB) with two lines. The first line shows fret numbers 13, 12, 10, 8, 5, 3, 1. The second line shows fret numbers 14, 12, 12, 10, 10, 9, 9, 5, 5, 4, 4, 2, 2, 0. The tablature is marked with a double bar line at the beginning and end.

Second system of the guitar introduction, marked with a first ending bracket. It continues the melody and tablature from the first system. The tablature shows fret numbers 13, 12, 10, 8, 5, 3, 1. The second line shows fret numbers 14, 14, 0, 12, 12, 0, 10, 10, 0, 9, 9, 5, 5, 4, 4, 2, 2, 0. The system ends with a double bar line.

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✠ Verse:

w/Rhy. Fig. 1 (*Acous. Gtr. 2*) 4 times, simile, tacet on D.S.

2.



1. It's all the same,—

- times I sleep,

some -

3. See additional lyrics

Rhy. Fig. 2

[illegible]

on - ly the names_ will change._
times it's not___ for days.___

Ev - 'ry - day—
Peo-ple I meet

it seems we're
come and go their

[illegible]

w/Rhy. Fig. 2 (*Acous. Gtr. 1*) *simile*



wast - ing a - way.____
sep - 'rate ways.____

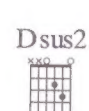
An - oth - er place—
You can tell

where the
by the

end Rhy. Fig. 2



TAB	3		1	X	2	0	2	2	2	0	0	0
	0	0	2	X	3	3	3	3	3	3	3	
	0	0	3	X	2	2	2	2	2	2	2	
	0	0	3	X	0	0	0	0	0	0	0	
	2	0	3	X								



fac - es are__ so cold,__
bot - tle that__ you drink,__

drive all night__ to get back home__
time you're a-lone all you do is think__

Bkgd. Vcl.: I'm a

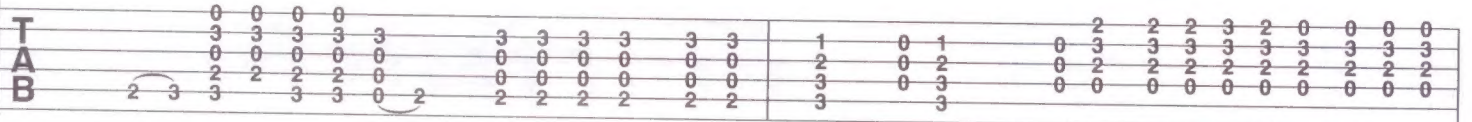
Chorus:

w/Rhy. Fig. 1 (Acous. Gtr. 2) dbld. by Elec. Gtr. 1 on D.S., 4 times, simile



cow - boy,

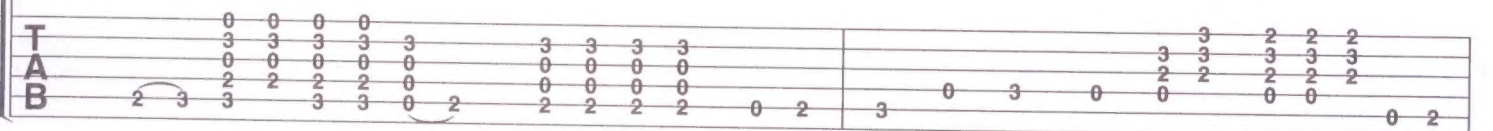
On a steel__ horse,__ I ride.



Want - ed

dead or a - live__

I'm a



C(9)

w/Rhy. Fig. 1 (Acous. Gtr. 2) 2 times, simile

D5



Elec. Gtr. 2 (w/dist.)

mf

TAB

6 5 6 6 5 6 6 5 6 6 5 6

Acous. Gtr. 1

hold throughout

TAB

0 7 6 0 6 7 0 5 6 0 6 5 0 4 6 0 6 4 0 3 6 0 6 3

D.S. $\frac{S}{\text{Coda}}$ al Coda

3. Now I

TAB

6 5 6 6 5 6 6 5 6 6 5 6

TAB

0 7 6 0 6 7 0 5 6 0 6 5 0 4 6 0 6 4 0 3 6 0 6 3 0

Coda

Chord diagrams: F (34211), D (132), Dsus2 (13), C(9) (32 4), G/B (2 4), F (34211), D (132), Dsus2 (13).

night on my side._____ I'm want-ed dead or a - live._____ I'm a

Chord diagrams: C(9) (32 4), G/B (2 4), Elec. Gtr. 1 (w/dist.) (3fr, 5fr, 2fr, 3fr), C5 (14), D5 (14), B5 (14), C5 (14).

Want - ed_____ dead or a - live._____ cow - boy.

Outro:

w/Rhy. Fig. 1 (Acous. Gtr. 2 & Elec. Gtr. 1) 2 times, simile



Elec. Gtr. 2 (on repeat)

Tablature for Elec. Gtr. 2 (on repeat):

13 12 10 8 9 5 3 1 13 13 12 10 8

Acous. Gtr. 1 (on repeat)

Tablature for Acous. Gtr. 1 (on repeat):

13 12 10 8 5 3 1 13 12 10 8

0 14 12 12 10 10 9 9 0 5 5 4 4 2 2 0 14 14 12 12 10 10 9 9

1. 2.

rit.

TAB

5 3 1 (1)

rit.

TAB

5 5 0 4 4 0 2

Verse 3:

Now I walk these streets,
 This six-string in my hand.
 Still playing for keeps.
 It's the same old me,
 Same old band.
 Been everywhere,
 Standing tall.
 I've seen a million faces,
 Seen an awful lot of faces.
 (To Chorus:)

LIVIN' ON A PRAYER

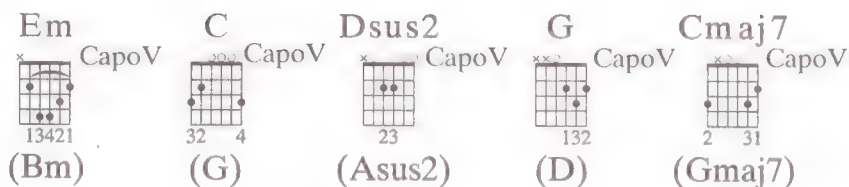
All gtrs. tuned down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD



Moderately ♩ = 110

Cmaj7(#11)

D13

Elec. Piano (arr. for gtr.)

mf

mf hold throughout

*Recording sounds a half step lower than written.

*

Em

Cmaj7(#11)

**Acous. Gtr. (dbld.)

mf hold throughout

**Composite arrangement of 6- and 12-string gtrs.

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D13

Em

Cont.

TAB

Verse:

Em



1. Tom - my used to work on the docks. _____
 2. Tom - my threw his six - string in hock. N

Rhy. Fig. 1
 Acous. Gtr. 1

TAB

- ion went on strike, he's down on his luck. It's
 he's hold - ing in what he used to make talk. So

TAB

C(9)



D(4)



tough, tough, used to make it talk so so tough.

TAB: 3 2 0 3 3 0 3 0 | 3/5 4 0 3 5 0 3 0

Em



tough.

end Rhy. Fig. 1

TAB: 3 5 4 2 5 4 3 5 2 5 4 | 3 5 4 2 5 4 3 5 2 5 4

w/Rhy. Fig. 1 (Acous. Gtr. 1) simile

Gi - na works the of din - er all day. When she

Gi - na dreams of run - ning a - way.

Work - ing for her man, she brings home her pay for

cries ev - 'ry night Tom - my whis - pers it's o -

C(9)



D(4)



Em



love, she brings home her pay for love.
kay, it's o - kay, ba - by, it's o - kay.

Pre-chorus:

Cmaj7

D⁶₉

Asus2



Em



Acous. Gtr. 1

You know we've got - ta hold on to what we've got. It
Say-ing we got to hold on to what we've got. It

Cmaj7

D⁶₉

Asus2



Em



does - n't make a dif - f'rence if we make it or not. We've
does - n't make a dif - f'rence if we make it or not. We've

Cmaj7

D⁶₉

Asus2



Em



Cmaj7



got each oth - er, that's a lot for love, for love...
got each oth - er and that's a lot for love. Let's...

D6₉

Chorus:

*Em



C



give it a shot. Whoa, we're

*Dbld. by gtr. w/capo V. Frames for capo V are at the beginning of the song under the title.

Dsus2



Cont. rhy. simile

G



C



half way there. Whoa, liv -

Dsus2



Em



C



ing on a prayer. Won't you take my hand and we'll

Dsus2



G



C



Dsus2



make it I'll swear. Whoa, liv - ing on a prayer.

1. Interlude:

Em



Acous. Gtr. 1 (dbld.)

hold throughout

TAB

3 2 3 2 3 2 3 2 3 2 3 2

5 5 5 5 5 5 5 5 5 5 5 5

4 4 4 4 4 4 4 4 4 4 4 4



Pre-chorus:



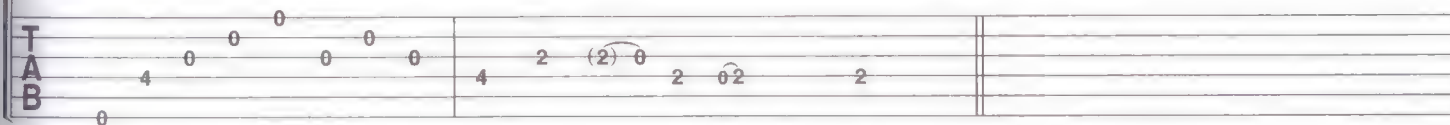
Acous. Gtr. 1



We've got to hold_____ on_____



Cont. in slashes



read-y or not. You live for the fight when it's all that you've got.

Chorus:



Cont. rhy. simile



Oh, we're half way there,

*Composite arrangement of 6- and 12-string gtrs.

Dsus2



Em



C



Dsus2



liv - ing on a prayer. Take my hand, we'll make it I'll swear.

Outro:

G



C



Dsus



D



Em



C



Oh, liv - ing on a prayer. Take my hand we'l

Acous. Gtr. 2 (nylon-string)

*mf* hold throughout

D



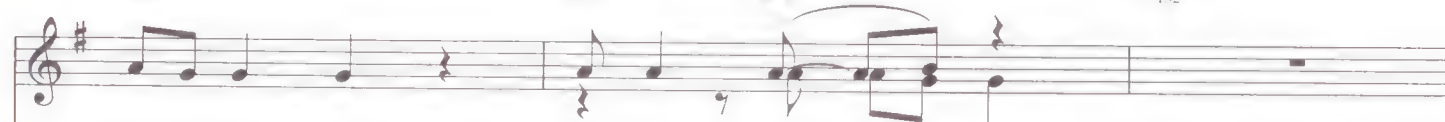
G



C



D



make it I'll swear. Take my hand. I'll take your hand.



BAD MEDICINE

Elec. Gtr. 1 in open E tuning:

⑥ = E ③ = G#

⑤ = B ② = B

④ = E ① = E

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD

Moderately ♩ = 104

Intro:



Rhy. Fig. 1

Piano (arr. for gtr.)

end Rhy. Fig. 1

Elec. Gtr. 1

w/Rhy. Fig. 1 (Piano) simile



Verse:



Organ (arr. for gtr.)



1. I ain't got a fe-ver, got a per - ma - nent dis - ease.
2. I don't need a nee - dle to be giv - ing me a thrill. I don't

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A/C#



C



Take more than a doc - tor pre - scribe a rem - e - dy.
 need no an - es - the - sia no nurse to bring a pill. I got a

Em7



Em7/D



Aw - ful lot of mon - ey,
 dirt - y down ad - dic - tion, Lord, it does - n't leave a track. I got a
 more than I need. Gon - na

A/C#



C



take more than a shot to get the poi - son out of me. Hey,
 jones for some af - fec - tion like a mon - key on my back.

A/C#



C



I got the symp - toms, one, two and three.
 Ain't no par - a - med - ics gon - na save this heart at - tack.

Bkgd. Vcl.: First you need

Pre-chorus:



Elec. Gtr. 2 (w/slight dist.)



First you need, —

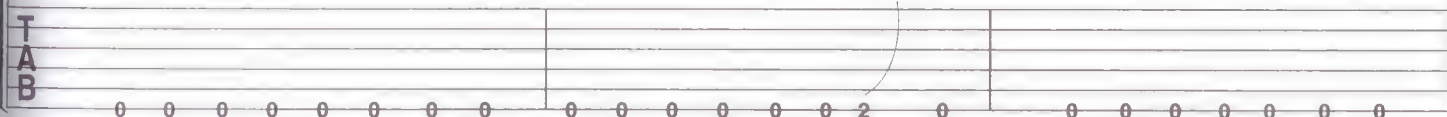
then you bleed —

then you bleed. —

Elec. Gtr. 3 (w/dist.)

*mf* P.M. throughout

1/2



on your knees. —

Such — a tease. —





Elec. Gtr. 1 (w/slight dist.) This boy's ad - dict - ed, and your

w/slide hold throughout

TAB

10	10	10	10	10	10	10
10	10	10	10	10	10	10
10	10	10	10	10	10	10

TAB

2	2	2	2	2	2	2	2	12	10	10	10	10	10	10	10	10	8
								12									
								10									



kiss is the drug.

grad. slide

TAB

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

grad. slide

TAB

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

Chorus:

E



A



E



Rhy. Fig. 2

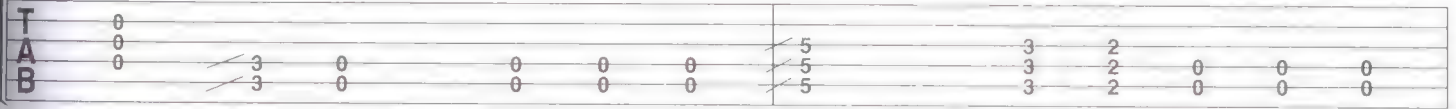
Piano



Rhy. Fig. 3

Elec. Gtr. 1

Your love____ is like bad med - i - cine,



G



D



A/C#

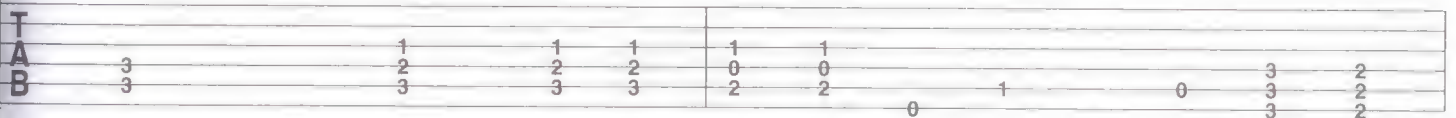


C



end Rhy. Fig. 2

bad med - i - cine is all I need.____



w/Rhy. Fig. 2 (Piano) simile

E



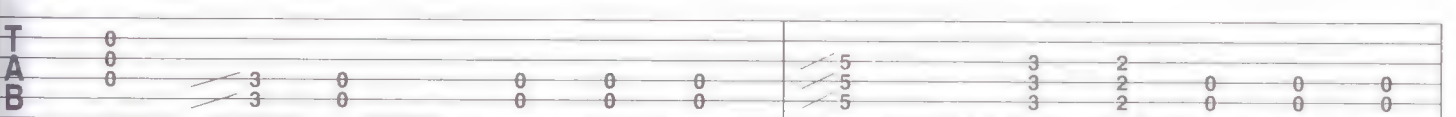
A



E



Your love____ is like bad med - i - cine,



G D A/C# C

let's play doc - tor, cure my dis - ease...

end Rhy. Fig.

TAB

3	1	1	1	1	1	3
3	2	2	2	0	0	1
3	3	3	3	2	2	0

Interlude:

w/Rhy. Fig. 1 (Piano) 2 times, simile

A Am Asus Am E Esus E E Esus E

*Elec. Gtr. 1

w/slide

TAB

7/9	9	8	8/10	8	7	5	4	4	5	7
7/9	9	8	8/10	8	7	5	4	4	5	7

*Composite arrangement of 2 gtrs. tuned to open E.

A Am Asus Am E Esus E

1. 2.

TAB

7/9	12	8	8/10	8	7	4/5	4	4	5	7	4	5	5/7
7/9	12	8	8/10	8	7	4/5	4	4	5	7	4	5	5/7

Bridge:

Em7



Piano



Cont. rhy. simile



Turn the res - pir - a - tor,

I'm run-ning out of breath.

You're an

A/C#



all night gen - er - a - tor

in stock - ings

and a dress.

C



When you find your med - i - cine,

take what you can get.

If there's

D



some - thing bet - ter,

ba - by,

Lord, they

have - n't found it yet.

Chorus:

w/Rhy. Fig. 2 (Piano) 2 times, simile

w/Rhy. Fig. 3 (Elec. Gtr. 1) simile

E



A



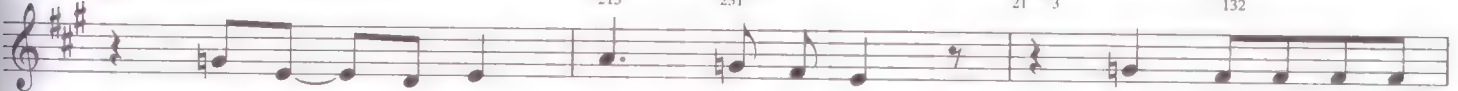
E



G



D



Your love__ is like

bad

med - i - cine,

bad med - i - cine is

A/C#



C



E



A



E



all I need__

Your love__ is like

bad

med - i - cine,



Piano



Outro:

w/Rhy. Fig. 1 (Piano) 2 times, simile



*Elec. Gtr. 1



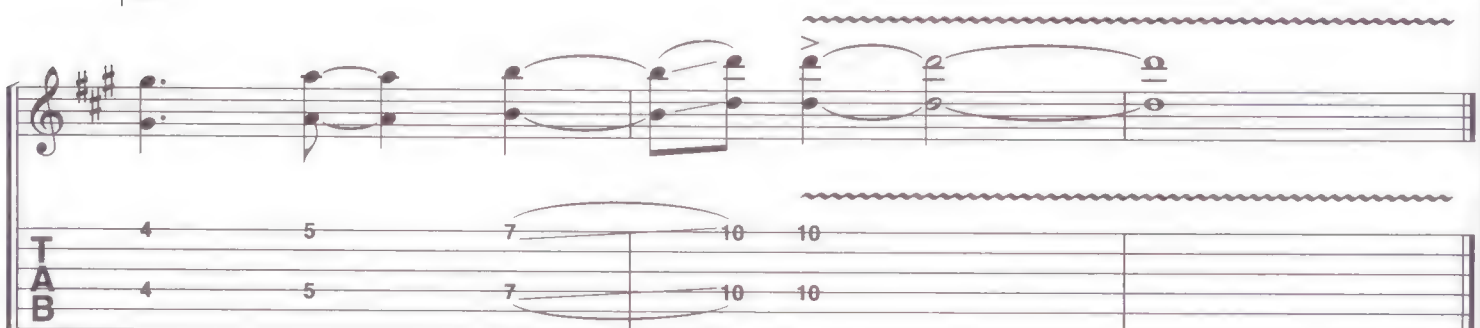
*Composite arrangement of 2 gtrs. tuned to open E.



Piano tacet here on repeat



2.



IT'S MY LIFE

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and MAX MARTIN

Slowly in 2 ♩ = 57

Intro:

* Am



Piano

Fsus2



Dm7



Dm6



Acous. Gtr. 1 (nylon-string)

mf

TAB

1	12	13	12	13	12	13	12	14
2	14	13	12	13	12	13	12	14
0								

*Frames are suggested fingerings.



Cont. rhy. simile

Fsus2



Dm7



Dm6



TAB

14	14	13	12	13	12	13	14	15	15	15

Verse:



Piano

Fsus2



Dm6



1. This is a song for the broken heart-ed, a
2. This is for the ones who stood their ground. It's for -

TAB

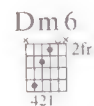
13			
14			
14			

*Cue notes included on repeat only.

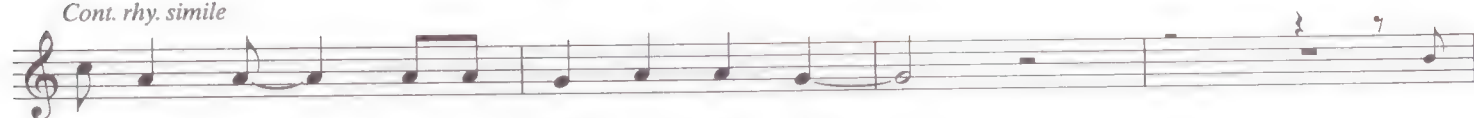
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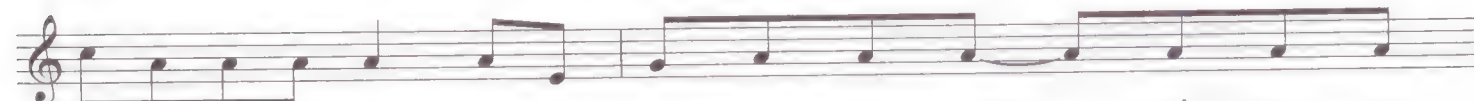
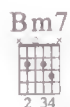


Cont. rhy. simile



si - lent prayer_ for a faith de - part - ed._____
Tom - my and Gi - na who nev - er backed down.

To -



I ain't gon - na be just a face in the crowd,____ you're gon - na
mor - row's get - ting hard - er make no mis - take.____ Luck,



Piano



hear_ my voice when I shout it out loud._____
it ain't e-nough, you've got - ta make your own breaks._____
It's my_

Chorus:



life,____ it's now_ or nev - er.____ I ain't gon - na live for - ev - er.____



Cont. rhy. simile



I just wan - na live while I'm_ a - live.____ It's my_

C F#sus2 G Am G

life, my heart is like the o - pen high - way.____ Like Frank-ie said, I did it my way.____

C F#sus2 G Dm6 E

— I just wan - na live while I'm a - live.____ It's my____

To Coda

1. Interlude:



Piano simile intro

life.

Acous. Gtr. 1

TAB

1	14	13	12	13	12	13	14	13	12	14
2										
2										
0										

2.

Interlude:



life.

You

Acous. Gtr. 1

mp

TAB

1	1	0	0	0	0	4	2	0
2	2	0	0	0	0	3		
2	2	0	0	0	0	5		
0	0	0	0	0	0			

Bridge:



Piano



Cont. rhy. simile



D.S. al Coda

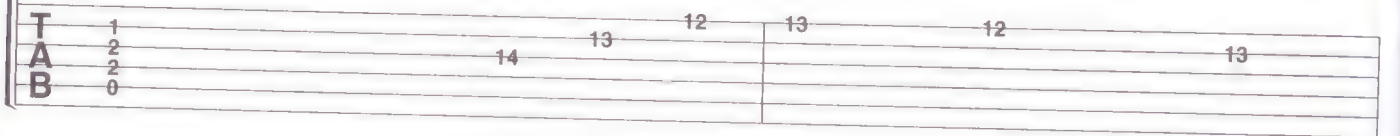


Piano



Outro:

Coda

Acous. Gtr. 1 *Piano simile*

rit.



LAY YOUR HANDS ON ME

Gtrs. 1 & 2 in Double Drop D, down one whole step:

⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = C

Gtr. 3 tuned down one whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderately ♩ = 102

Intro:

Dsus2**

Rhy. Fig. 1

***Acous. Gtr. 1 (Dobro) & Acous. Gtr. 2 (12-string)

Words and Music by
JON BON JOVI and RICHIE SAMBORA

C(9)

G

*Recording sounds a whole step lower than written.

**Implied harmony.

***Composite arrangement.

Dsus2

C(9)

G

Dsus2

C(9)

G

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Dsus2

C(9)

G

1. If you're

end Rhy. Fig. 1

Verse:

w/Rhy. Fig. 1 (Acous. Gtrs. 1 & 2) simile

Dsus2

C(9)

G

read - y, fight - er, I'm will - ing po - et and a - ble. I'm gon - na I've been to

Dsus2

C(9)

G

lay school, my cards out on the ta - ble. 'Cause you're mine, -

Dsus2

C(9)

G

If you show me I'm yours how to for get up the tak - ing. Right now the I'll

Dsus2

C(9)

G

rules we made are meant for break - ing. show you how to fly and nev - er come back down.

Pre-chorus:

Gm7



Acous. Gtr. 3



Cont. rhy. simile

What you get ain't al - ways what you see but
Ev - 'ry - thing you want is what I need,

Acous. Gtrs. 1 & 2

hold throughout

TAB

D



Dsus2



sat - is - fac - tion's guar - an - teed. But
sat - is - fac - tion's guar - an - teed. That

TAB

Gm7



what you give is al - ways what you need.
ride nev - er comes for free,

TAB



1.



To Next Strain
(To Chorus:)

If you want me to lay my hands on
if you want me to

TAB: 2 3 2 3 1 2 3 2 1 3 2 1 5 0 5 5 0 0 0

2.



lay my hands on you.

Acous. Gtr. 1

TAB: 5 0 5 5 0 0 0 5 4 2 3 0 3 2 0 3

Chorus:



Rhy. Fig. 2

Acous. Gtrs. 1 & 2

you. Lay your hands on me, lay your hands on me,

Bkgd. Vcl.: Lay your hands on me, lay your hands on me,

Am7/D



G(2)/D



D

w/Rhy. Fig. 2 (Acous. Gtrs. 1 & 2)
simile

end Rhy. Fig. 2

lay your hands on me, lay your hands on me. Lay your hands on me,

G(2)/D



Am7/D



G(2)/D



D



1.

on me, lay your hands on me, lay your hands on me.

Interlude:

Dsus2

Acous. Gtrs. 1 & 2

C(9)

G

TAB: 0 2 3 3 0 2 3 2 | 1 3 2 1 0 2 0

Dsus2

C(9)

G

2. I'm a

TAB: 0 2 3 3 0 2 3 2 | 1 3 2 1 0 2 0

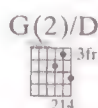
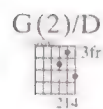
2.

w/Rhy. Fig. 2 (Acous. Gtrs. 1 & 2) simile



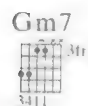
Bkgd. Vcl. cont. simile

lay your hands Lay your hands



on me. on me.

Bridge:



Don't you know I on - ly aim to please.

Acous. Gtr. 1

Acoustic guitar 1 part.

TAB for Acous. Gtr. 1 part.



So, if you want me to lay my hands on

Acoustic guitar 1 part.

TAB for Acous. Gtr. 1 part.

Interlude:

N.C.

— you.

Acous. Gtr. 2

mf hold throughout

TAB

Lay your hands on me. —

TAB

— Lift me up, take me high, —

TAB

hands _____ on _____ me. _____ Lay_ your

G(2)/D 3fr. Am7/D 5fr. G(2)/D 3fr. D

hands _____ on _____ me.

musical score for "Guitar 2". The score is written on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, some beamed together. Below the staff is a guitar tablature staff, indicated by a "TAB" label on the left. The tablature uses numbers 0, 2, and 3 to represent frets, with some numbers grouped by a slur. The score is divided into two measures by a vertical bar line.

Dsus2

C(9)

G

The first system of music features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, while the guitar accompaniment is shown on a six-string staff with two lines. The guitar staff includes fret numbers (0, 2, 3) and fingerings (1, 2, 3) for the left hand. The melody consists of eighth and quarter notes, with some phrases tied across measures. The guitar accompaniment is a steady eighth-note pattern.

Dsus2

C(9)

G

The second system of music continues the melody and guitar accompaniment from the first system. It maintains the same key signature and rhythmic patterns. The guitar accompaniment remains a steady eighth-note pattern, and the melody continues with eighth and quarter notes.

Dsus2

C(9)

G

Repeat and fade

The third system of music concludes the piece. It features the same melody and guitar accompaniment as the previous systems. The guitar accompaniment ends with a final chord, and the melody concludes with a repeat sign and a fade instruction.

YOU GIVE LOVE A BAD NAME

Acous. Gtr. 1 tuned:

⑥ = C ③ = C
⑤ = G ② = G
④ = C ① = C

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD

Moderately ♩ = 110

Intro:

C5 B♭5 A♭5 G5 C5 B♭5 A♭5 G5

Acous. Gtr. 1 (Dobro)

mf w/slide throughout

TAB

C5 B♭5 A♭5 G5 C5 B♭5 A♭5 G5

TAB

Verse:



Rhy. Fig. 1
*Acous. Gtr. 2

end Rhy. Fig. 1
Cont. rhy. simile

1. An - gels smile is what you sell. You prom - ise me heav - en then you
2. Paint your smile pret - ty lips. You got blood red nails on your fing -

TAB

*Tuned in standard.

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put me through hell. — Chains of your love — have got this hold on me. —
er - tips. Like a school boys dream. — I watch you act so shy. You

Pre-chorus:



Acous. Gtr. 2

Pas-sion's a pris-on and I can't break free. } Oh, oh, — you're a load-
kissed me once, ba-by, then it's bye, bye.

Acous. Gtr. 1

TAB

Cont. rhy. simile



ed gun. Mm. Oh, —

TAB

Fm

1 3 4 1 1 1

F#5



x x x

1 3 4

G5

3fr.

134

Cm
8fr.
134111

Ab 4fr

B \flat
6fr.
[3421]

Cm
8fr.

Acous. Gtr. 2
Rhy. Fig. 2

Rhy. Fig. 2A

[illegible]

FIG. 1

your game. You give love a bad name. But

NG.

FIG. 2

You give love a bad name. But

NG.

FIG. 3

You give love a bad name. Play my part, just play

NG.

FIG. 4

You give love a bad name. Play my part, just play

NG.

A \flat 5 4fr. **B \flat 5** 6fr.

you give love a bad

Elec. Gtr. 1 (clean-tone)

mf w/slide

TAB

1 3 1 0 3 (3)

TAB

7/8 0 8/10 8/10 8/10 8/10 7/8 0 8/10 8/10

1. Interlude:

w/Rhy. Fig. 1 (Acous. Gtr. 2) 2 times, simile

C5 8fr. **B \flat 5** 6fr. **A \flat 5** 4fr. **G5** 3fr. **C5** 8fr. **B \flat 5** 6fr. **A \flat 5** 4fr. **G5** 3fr.

name.

Acous. Gtr. 1

3

TAB

10 12

3 1 0 0 3 0 2/3 2/3 0 2/3 2/3 0 2/3 2/3 0 2/3 2/3 0

2.

Guitar Solo:
w/Rhy. Fig. 2 (Acous. Gtr. 2) *simile*

Vocals *simile* Elec. Gtr. 1

name.

Elec. Gtr. 1

Acous. Gtr. 2

Cont. in notation

The musical score is divided into three systems. Each system contains a vocal line (treble clef) and two guitar lines (treble and bass clefs). The first system includes a 'Guitar Solo' section with a 'w/Rhy. Fig. 2 (Acous. Gtr. 2) *simile*' instruction. The second system includes a 'Vocals *simile* Elec. Gtr. 1' instruction. The third system includes a 'name.' instruction. Chord diagrams are provided for various chords: Ab (134211, 4fr.), Bb (134211, 6fr.), Cm (134111, 8fr.), Eb5 (133, 6fr.), C5 (134, 8fr.), Ab (134211, 4fr.), Bb (134211, 6fr.), Cm (134111, 8fr.), and Bb (134211, 6fr.). Fret numbers (0, 8, 9, 10, 11) are indicated on the guitar staves. The vocal line features a melodic line with a '3' (triple) marking. The guitar lines include a 'Cont. in notation' section and a 'Guitar Solo' section. The score is written in a key signature of one flat (Bb) and a 4/4 time signature.

Chorus:

N.C.
Cm

Shot through the heart_____ and you're to_____ blame.

Acous. Gtr. 2

P.M. *Cont. simile*

TAB 3 3 1 3 1 3 1 3 1

Acous. Gtr. 1

P.M. *Cont. simile*

TAB 0 0 3 0 3 0 3 0 3

You give_____ love_____ a bad name. I played my part_____ and you played.

Elec. Gtr. 1 *w/slide*

TAB 1/3

_____ your_____ game._____ You give love_____ (a) bad name.

TAB 1 4 (4) 3 6 (6) 11 10 11 10 (10) 0 10

BAT

You give — love —
bad name,
(a) you give love — a bad.

G5
A♭5
B♭5
C5
G5
A♭5

The musical score consists of two staves. The top staff is a guitar solo in E-flat major, featuring various chords and melodic lines. The bottom staff is a vocal melody in E-flat major, with lyrics written below it. Chord diagrams are provided for the guitar parts, showing fingerings for G5, A♭5, B♭5, C5, G5, and A♭5. The guitar solo includes triplets and other complex rhythmic patterns. The vocal melody is simple and follows the lyrics.

14

Acous. Gtr. 1

B.A.T.

14

Cont. ad lib.

14

134
8fr.

134
8fr.

134
8fr.

134
8fr.

134
8fr.

134
8fr.

Bb5

C

G5

Ab5

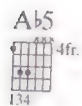
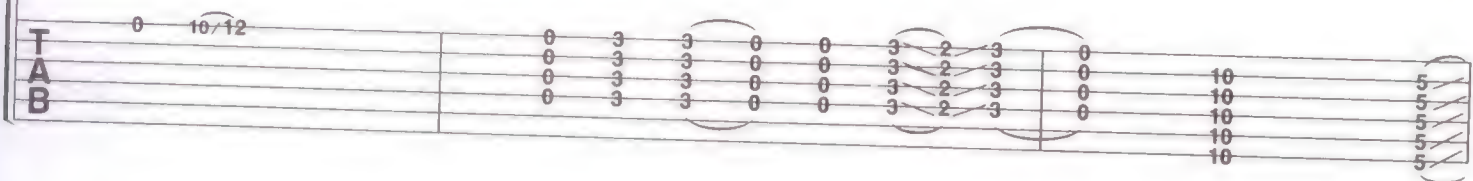
Bb5

C

Outro:
w/Rhy. Fig. 2 (Acous. Cir. 2) 5 times, simile



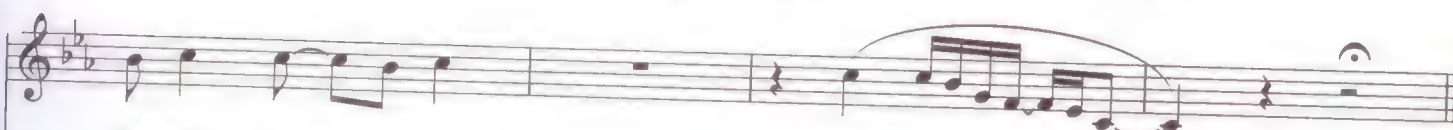
Now, you give love a bad name.



Freely

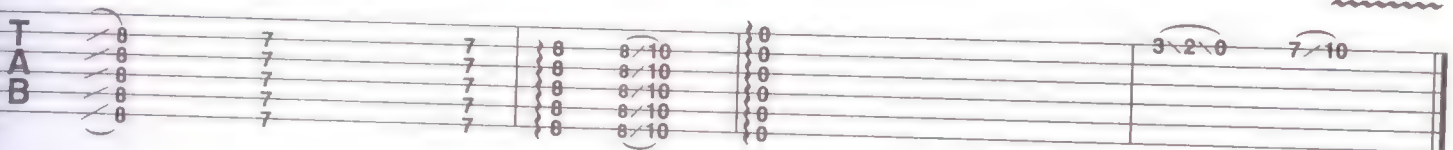


Acous. Gtr. 2



You give love a bad.

Mm.



BED OF ROSES

Moderately ♩ = 118
Intro:

Words and Music by
JON BON JOVI



Rhy. Fig. 1
Piano (arr. for gtr.)

mf hold throughout

1. 2.

§ Verses 1-3:

w/Rhy. Fig. 1 (Piano) 2 times, simile, dbld. by Acous. Gtr. 1 on repeat

1. Sit - ting here wast - ed and wound-ed at their old pi - an - o.
i - ron-clad fist I wake up to French kiss the morn - ing.
3. See additional lyrics

Try - ing hard to cap - ture the mo - ment this morn - ing I
While some marching band keeps its own beat in my head while we're

E 231

Esus 234

E 231

G#m 134111 4fr.

don't know. 'Cause a bot - tle of vod - ka still
talk - ing 'bout all of the things I still

Piano

TAB

4 4 4 2
4 4 4
6 6 6
4 4

A 213

E 231

Esus 234

E 231

lodged in my head. Some blonde love, gave me night - mares, I
long to be - lieve. The love, the truth and what

TAB

2 0 2 0 0 0 2 2 4 2
2 0 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0

A 213

D/F# 3121

A 213

think she's still in my bed. As I
you mean to me and truth is,

TAB

1 0 2 2 2 2 3 2 2 2
2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 4 2 2 2
0 2 2 2 2 2 0 2 2 2

1.



Acous. Gtr. 1

dream a - bout mov - ies they won't make of me when I'm dead.

TAB

2 2 2 2 0 2 2 2 4 4 4 4 1 2 2 4 4

2. 3.



2. With an ba - by, you're all that I need.

Piano

TAB

2 2 2 2 4 4 4 4 1 2 2 2 0 0 1 2

Chorus:



Rhy. Fig. 2

Piano & Acous. Gtr. 1

I wan - na lay you down in a bed of

TAB

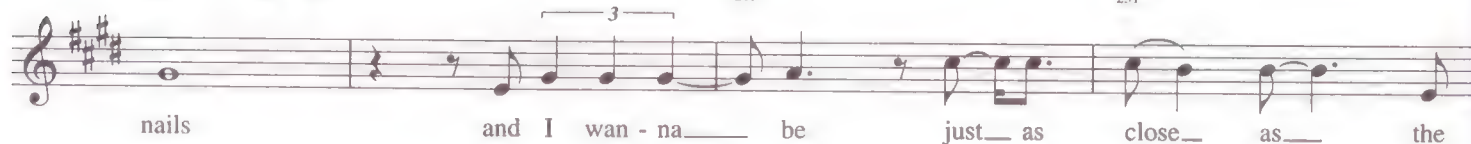
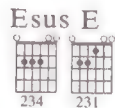
2 4 6



end Rhy. Fig. 2



Cont. rhy. simile



To Coda



Piano & Acous. Gtr. 1



Bridge:



Piano

Cont. rhy. simile





kee - per's wig's crook - ed. And she's giv-ing me the eye. I



might have said yes but I laughed till I cried.

Strings (arr. for gtr.)

mf

TAB

Interlude:

w/Rhy. Fig. 2 (Acous. Gtr. 1 & Piano) simile



11 7 9 10 12

TAB 8 4 6 7 9



1. 2.

When

11 7 9 10 12

TAB 8 4 6 7 9

Verse 4:

w/Rhy. Fig. 1 (Acous. Gtr. 1 & Piano) 2 times, simile

you close your eyes, know I'll be think - ing a - bout you. While my

mis - tress, she calls me to stand in the spot - light a - gain.

Piano & Acous. Gtr. 1

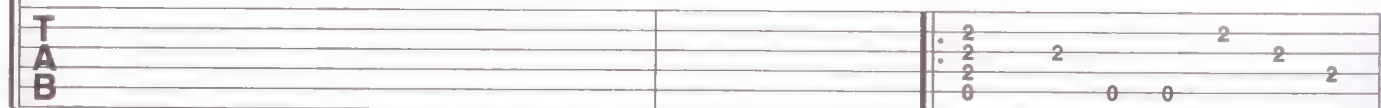
But to - night I won't be a - lone, but you know that don't mean I'm not

— lone - ly. I've got noth - ing to prove but it's

D.S. al Coda 

Piano & Acous. Gtr. 1

Coda



1.2.



3.

E C#m B A

231 13421 1333 213

And lay you down.

TAB

1	5	4	2
2	6	4	2
2	4	2	0

Verse 3:

Well, I'm so far away
 That each step that I take
 Is on my way home.
 A king's ransom in dimes I'd give
 Just to see through this payphone.
 Still I run out of time
 Or it's hard to get through?
 Till the bird on the wire flies me back to you.
 I just close my eyes and whisper,
 Baby, my love is true.
 (To Chorus:)

EVERYDAY

Mandola in Drop D tuning:

$$\textcircled{6} = \mathbf{D} \quad \textcircled{3} = \mathbf{G}$$

⑤ = A ② = B

④ = D ① = E

Moderately ♩ = 96

Intro:



Rhy. Fig. 1

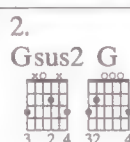
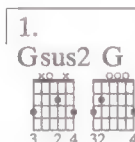
Elec. Piano (*arr. for gtr.*)

Elec. Piano (arr. for gr.)

The musical score is written for guitar on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'mf' (mezzo-forte) and 'hold throughout'. The notation includes a series of eighth and sixteenth notes, some beamed together, and a few quarter notes. There are also some rests and a final quarter note. The guitar tablature is written below the staff, using numbers 0-2 to indicate fret positions. The tablature is aligned with the notes above it.

mf hold throughout

TAB



end Rhy. Fig. 1

1. And—

TAB

Verse:

w/Rhy. Fig. 1 (*Elec. Piano*) 2 times, simile



Acous. Gtr. 1
on repeat

on repeat

Cont. rhy. simile

I was the kind of guy who nev - er let you look in -
change, ev-'ry-bod - y's feel - ing - strange, nev - er gon - na be the

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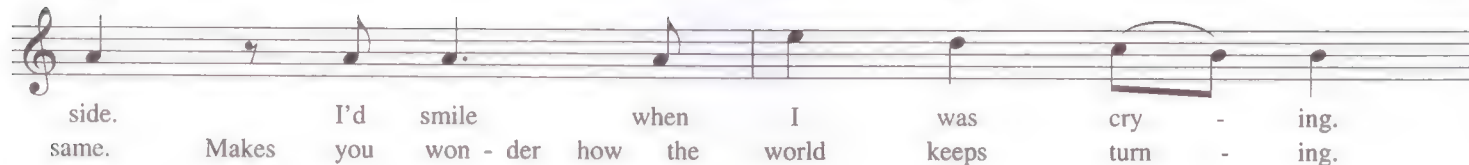
D/F#



Gsus2



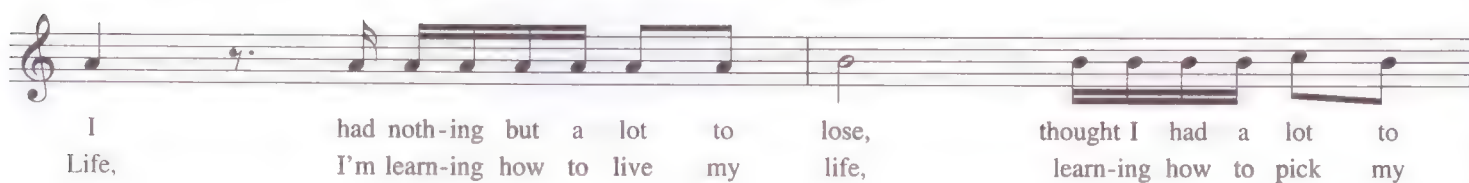
G



Am



G7



D/F#



Gsus2



G



Pre-chorus:

Fmaj7



Elec. Piano

Dm 9



Mandola (arr. for gtr.)

*mf* hold throughout

[illegible]

Fmaj7

Dm

Good - bye, _____ so long. _____ And

Elec. Gtr. 1 (w/dist.)

pp mf

12

TAB

0 1 2 3 2 0 1 2

Chorus:



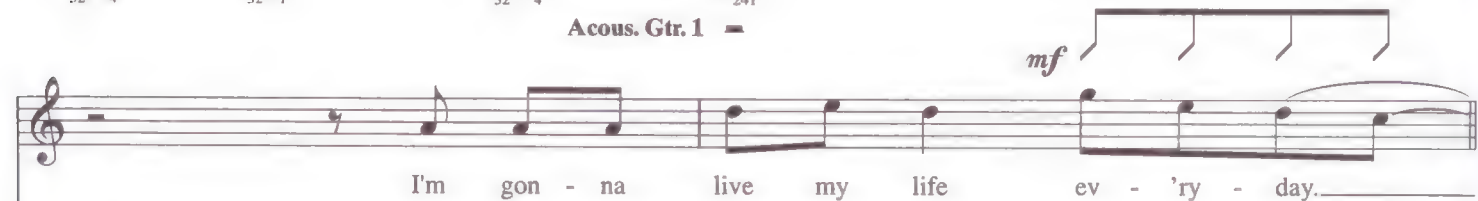
Cont. rhy. simile



Riff A



Acous. Gtr. 1



end Riff A



w/Rhy. Fig. 1 (Elec. Piano) simile



Cont. rhy. simile



2. And

2.



Acous. Gtr. 1



live my life.

Hit the

gas, — take the wheel. —

I made my - self a deal.

Ain't



noth - ing gon - na get in my way

ev - 'ry - day.

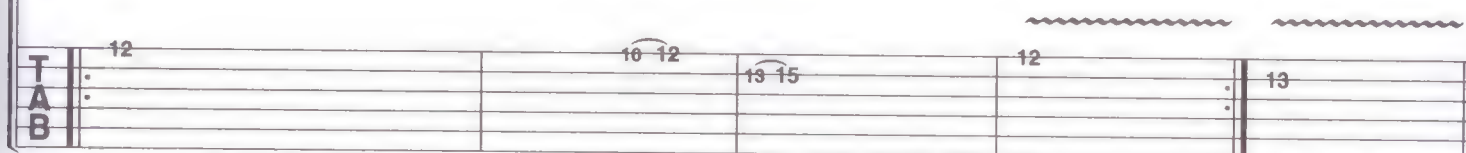
Interlude:

w/Rhy. Fig. 1 (Elec. Piano) simile



Acous. Gtr. 1

Elec. Gtr. 1



Pre-chorus:

Fmaj7



Acous. Gtr. 1



Dm9



Cont. rhy. simile



Mandola (arr. for gtr.)



hold throughout



C



G



Acous. Gtr. 1 & Piano



Cont. in notation



Outro Chorus:

w/Riff A (Elec. Gtr. 1) simile



Acous. Gtr. 1



Cont. rhy. simile

I had e-nough of cry - ing, I bleed - ing, sweat - ing, dy - ing.
I, whoa, I, whoa,



I, I'm gon - na live my life ev - 'ry - day. And... I'm gon - na touch the sky,
gon - na live my life ev - 'ry - day. And... I'm, oh,



I, spread these wings and fly. I'm gon - na
oh, I, gon - na



Acous. Gtr. 1

live my life ev - 'ry - day. live my life ev - 'ry - day.

BORN TO BE MY BABY

Slowly ♩. = 64

Intro:

F#m *

Elec. Gtr. 1 (clean-tone) dbld. by Piano

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD

Dmaj7

mf w/slide throughout

TAB

*Implied harmony.

Esus E

F#m11



*Acous. Gtr. 1

TAB

*Composite arr. of 6 & 12 string gtrs.

Verse:

F#m11



Acous. Gtr. 1

Cont. rhy. simile

TAB

1. Rain - y _____ night and we
can - dle, _____ blow the

Dsus2



Cont. rhy. simile

worked all day. We both got jobs 'cause there's bills to pay. —
world a - way. Ta - ble for two on a T V tray. —

TAB: 6 7, 7, 7 9 10

E



A



We got some - thing they can't take a - way; our love,
Noth - ing fan - cy but that's o - kay; our time,

TAB: 9, 9 10 12, 15 14

F#m11



our lives. Close the door, leave the cold out - side.
our way. Hold me close, ba - by, hang on tight.

TAB: 10 12, 10, 7 5

Dsus2



E



Don't need noth - ing by your side — 'cause we've got some - thing that
Buck - le your seat for a bump - y ride. — We're two kids hitch - ing this

TAB: 7 9 10 9

A



F#m11



won't ev - er die; our dreams, our pride.
road of life; our world, our fight.

TAB: 9 10 12 14 15 14 10 12 10

Pre-chorus:

Dm



Acous. Gtr. 1

G



Am



Dm



Cont. rhy. simile

1.(3.) Beats like a drum, flesh to flesh, one on one.
2. Stand by my side, there's a chance we'll get by.

TAB: 5 6 2 4 5

Am G F Am



I'll nev - er let go, some - thing I know deep in -
Know that you'll live in my heart till the day that I

2 2

TAB 5 5/6 4/5 4 2 4 5 2 2 4 5

Chorus:
Piano only on D.S. - grs. tacet

G E/G# Am



side. } You were born to be my
die. }

2

TAB 4 5 5 5

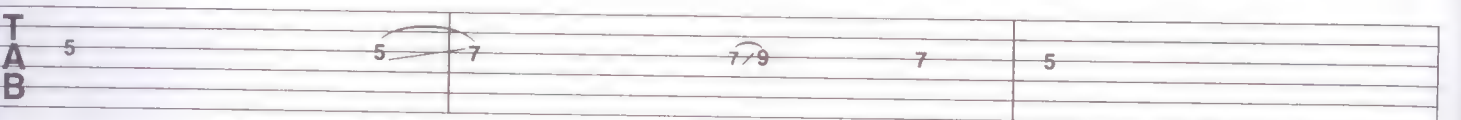
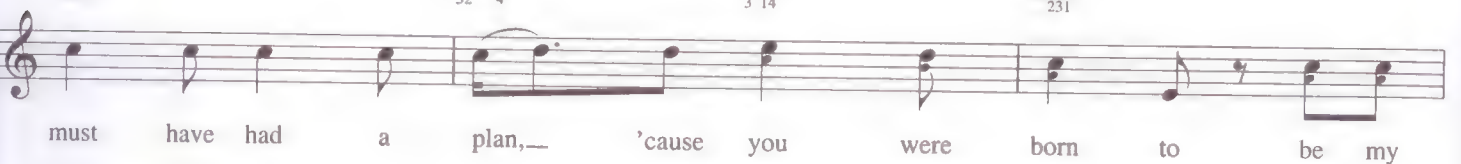
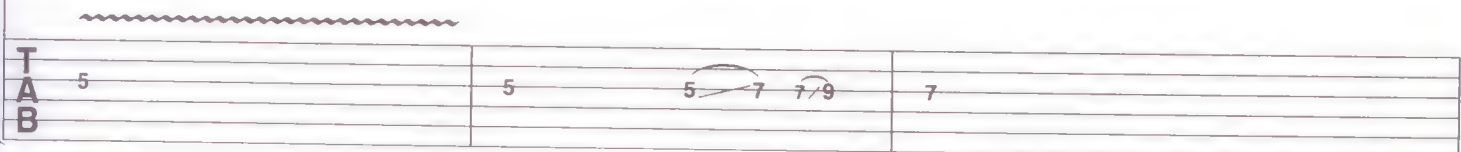
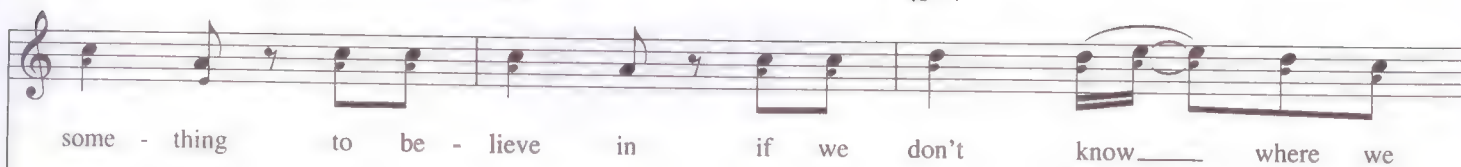
F G C G/B



Cont. rhy. simile

ba - by, I was made to be your man. We've got

TAB 5/6 6 5 3 8 8 3 3/5 5/3





To Coda

ba - by and I was made to be your man.

2

5/6 5 3

TAB

2.



Acous. Gtr. 1

2. Light a man. Oh,

5

4/5 2/3 5

TAB

Interlude:





oh.


Cont. rhy. simile


5 3 5 5/6 5 3 8 3 5 5 3

TAB

Am  231

F  134211

G  32 4



TAB 5 3 5 5/6 6 5 3

1.  E/G# 3 14

2. *D.S. al Coda*

3. My heart

Cont. ad lib.




TAB 12 14 14 14 14 12 14 14 14 12

Interlude:

Am  231

Acous. Gtr. 1

F  134211

G  32 4

Coda   *Cont. rhy. simile*

man, _____ ah, _____

Repeat ad lib.




TAB 3 5 3 5 5/6 6 5 5/3 5/8 3



Musical notation for the first system, featuring a treble clef staff and a guitar tablature staff. The tablature staff is labeled T, A, B. The notation includes various fret numbers and rhythmic markings.

T: 3/5, 5/3, 5, 3, 5, 5/6, 3/5, 3

A: (empty)

B: (empty)

Outro:

A m



Acous. Gtr. 1

Cont. ad lib.

Musical notation for the second system, featuring a treble clef staff and a guitar tablature staff. The notation includes various fret numbers and rhythmic markings.

T: 12, 14, 14, 14, 14, 12, 14, 14, 14, 12, 3, 5, 4, 5, 7

A: (empty)

B: (empty)

Acous. Gtr. 1

Cont. rhy. simile

Musical notation for the third system, featuring a treble clef staff and a guitar tablature staff. The notation includes various fret numbers and rhythmic markings.

T: (empty)

A: (empty)

B: (empty)

KEEP THE FAITH

All gtrs. Capo III

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD

Moderately fast ♩ = 118

Em



Acous. Gtr. 1

Em7



Em



mf hold throughout

*Recording sounds a step and a half higher than written.

Verse:

Em7



Em



G6



1. Moth - er, moth - er, tell your chil - dren their time
fa - ther, be-lieve me, I'm

3. See additional lyrics

A



Em



_____ has just _____ be - gun. _____ I have suf - fered, for my an -
lay - ing down_ my guns. _____ I am bro - ken like an

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1.

G6

A/C# 2fr.

- ger — There are wars that can't be won. 2. Fa - ther,
ar - row. For give me, for

TAB

2.3.

C

give your way - ward son. — Ev -

Bkgd. Vcl.: Ev - 'ry-bod - y needs some - bod - y to love. —

TAB

Chorus:

Em

- 'ry - bod - y needs some - bod - y. Faith, you know —
Faith, you know —

Rhy. Fig. 1

TAB

C  **D(9)** 

— you're gon - na live through the rain. — You got - ta keep the faith. —
 — we're gon - na live through the rain. — Keep the faith. —

end Rhy. Fig. 1

TAB




0	1	0	0	1	0	0	0	0	0	0	0
0	0	0	0	0	0	2	4	5	4	2	4
5	4	5	4	5	4	5	4	5	4	5	4

Em  **C**  **D(9)** 

— Don't you let love turn to hate. —
 — And don't you know it's nev - er too late. —

TAB

0	0	0	0	0	1	0	0	1	0	0	0
2	2	2	2	0	0	0	0	0	0	2	4
5	4	5	4	5	4	5	4	5	4	5	4

1. **C**  **D(9)**  **D.S.** 

Got - ta keep the faith. — *Keep the faith.* 3. Tell me, ba -
 Keep the faith. —

TAB

0	0	0	0	0	1	0	0	1	0	0
2	4	2	4	0	2	0	2	2	2	2
5	4	5	4	2	2	2	2	2	2	5

2.

*Acous. Gtr. 1 cont. simile**Interlude:**Acous. Gtr. 1**Cont. rhy. simile***Rhy. Fig. 2****Elec. Gtr. 1 (w/slight dist.)**

mf

TAB

0	0	0	0	2	0	0	0	0	0
0	0	0	0	2	0	0	0	0	0
0	0	0	0	2	0	0	0	0	0


1.


**end Rhy. Fig. 2**


TAB


1	1	5	5	7	7	7
0	0	5	5	7	7	7
3	3	5	5	5	5	5


2.


D  132

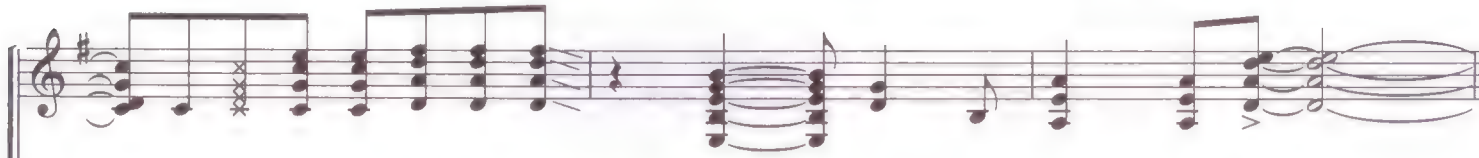
Em  23

Em7  2

A  213

Dsus2  13

Acous. Gtr. 1 




TAB

	x	5	5	7	7	7		0				0			
	x	5	5	7	7	7		0		0		2		2	2
B	3	x	3	3	5	5	5		0		2	0		0	0

Chorus:

w/Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile on repeat

w/Piano accompaniment 1st time

Em  23

C  32 1

D(9)  2fr. 431

Faith, you know you're gon - na live through the rain.

You know you're gon - na live through the rain.

TAB

Em  23

C  32 1

Keep the faith.

Keep the faith.

Don't let love turn to hate.

Don't you know it's nev - er too late.

D(9)  2fr. 431

1. 2.

Oh, Keep the faith. keep the faith.

Outro Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times, simile



Cont. rhy. simile



1. Keep the faith, — keep the faith. —
 - 'ry - bod - y needs some - bod - y to love, ev - 'ry-bod-y needs some-
 3. See additional lyrics



Faith, — keep the faith, — keep the faith. —
 bod-y. Moth-er, moth - er, tell your chil - dren, ev -



Acous. Gtr. 1 & Elec. Gtr. 1



'ry - bod - y, keep the faith. 2. Ev - — Keep the faith.
 3. Fa - ther, fa -

Outro:

Acous. Gtr. 1

**Verse 3:**

Tell me, baby, when I hurt
 Do you keep it all inside?
 Do you tell me all's forgiven
 And hide behind your pride?
 (To Chorus:)

Outro Chorus 3:

Father, father,
 Please believe me.
 Everybody, please.
 Everybody, keep the faith.
 Keep the faith.

I'LL BE THERE FOR YOU

Words and Music by
JON BON JOVI and RICHIE SAMBORA

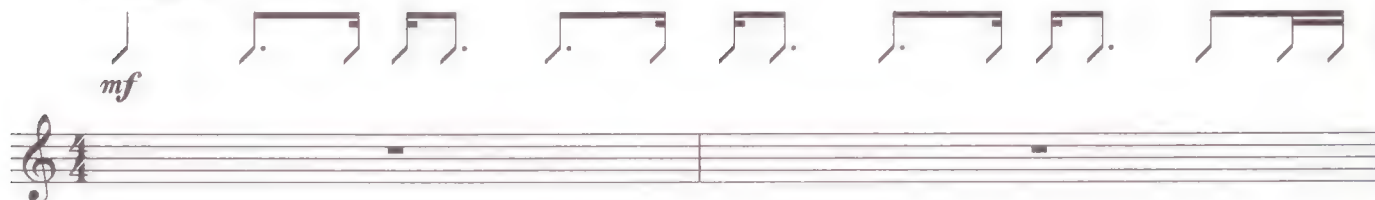
Slowly ♩ = 78

Intro:



Acous. Gtr. 1

mf



Cont. in notation



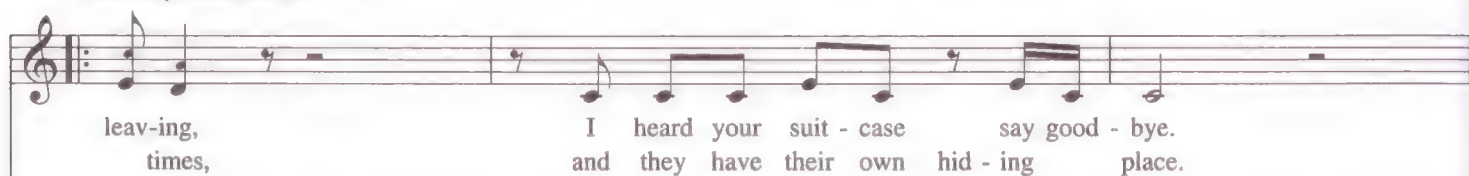
1. I guess this time you're real - ly

Verse:

Dsus2



Harmony vocal cont. simile



leav-ing,
times,

I heard your suit - case say good - bye.
and they have their own hid - ing place.

Acous. Gtr. 1



hold throughout



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Dsus2



As my bro - ken heart_ lies bleed - ing,
I can prom - ise you to - mor - row,

TAB

0 1 0 0 1 0 0 2 3 2 2 3 0

Fmaj7



C



they say true love is su - i - cide.
but I can't buy back yes - ter - day.

TAB

0 2 1 2 0 2 1 0 1 0 0 1 0

Bb(b 5)



You say you cried_ a thou - sand riv - ers
Ba - by, you know my hands are dirt - y,

TAB

0 1 0 0 1 0 3 0 3 3 3

Chorus:



Rhy. Fig. 1
Acous. Gtr. 1



I'll be there for you, these five words I swear to you. When you

Rhy. Fig. 1A
Acous. Gtr. 2



Fmaj7



C/E



Dsus2



Bb



end Rhy. Fig. 1



breathe I wan - na be the air for you. I'll be there for

end Rhy. Fig. 1A



w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2) simile



you. I'd live and I'd die for you, steal the sun from the sky for you. Words can't say what love can do,

To Coda \oplus 1. Interlude:



Acous. Gtr. 1



2. Bridge:



Acous. Gtr. 1



2nd Vocal: Was-n't

Cont. rhy. simile



I was - n't there when you were down.

3rd Vocal: I was-n't there when you were_ gone.





Acous. Gtr. 2



Cont. rhy. simile

*Acous. Gtr. 1

hold throughout

TAB

*Composite arrangement of various acous. gtrs.



D.S. al Coda

Outro:



Acous. Gtrs. 1 & 2

Coda

you.



ALWAYS

Slowly ♩ = 74

Intro:

Bm7



Synth. ◇

F#m7



◇

Words and Music by
JON BON JOVI

pp *mf*

Piano (arr. for gtr.)

mp hold throughout

Verse:

Bm7



◇

F#m7



◇

A7



◇

Bm



◇

1. This Ro-me-o is bleed-ing
pic-tures that you left be-hind are just

Acos. Gtr. 1

mf P.M.-----

Cont. simile



◇



◇

but you can't see his blood. It's noth-ing but some feel-ings that this old mem-o-ries of a dif-f'rent life. Some made us laugh, some made us cry. One that

F#m



◇

Bm



Cont. rhy. simile



— dog kicked up. — It's been rain - ing since you left me now I'm
made you have to say good-bye. What I'd give to run my fin - gers through your hair,

A



G



drown - ing in the flood. — You see I've al - ways been a fight - er but with - out...
touch your lips and hold you near. When you say your prayers, un - der - stand I've

F#m



Bm



— you I'll give up. — I can't sing a love song the
made mis - takes, I'm just a man. When he holds you close, he pulls you near. When he

Acous. Gtr. 2

*mf* hold throughout

A/C#



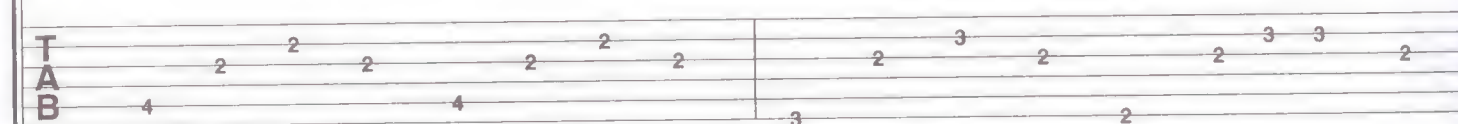
Gsus2

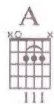


D/F#



way it's meant to be. I guess I'm not that good an - y - more, —
says the words you've been need - ing to hear. I wish I was him 'cause his words are mine, to





Chorus:

Dsus2



Acous. Gtr. 1



but that's just me.
say to you to the end of time that } I will love— you, ba -



Bm(sus)



Asus2



by, al - ways and—

Dsus2



A9



Em7



To Coda ⊕

Cont. rhy. simile



I'll be there for - ev - er and— a day, —

1.

Bm(sus)



Asus2



Interlude:

Bm7



F#m7



Acous.
Gtr. 1

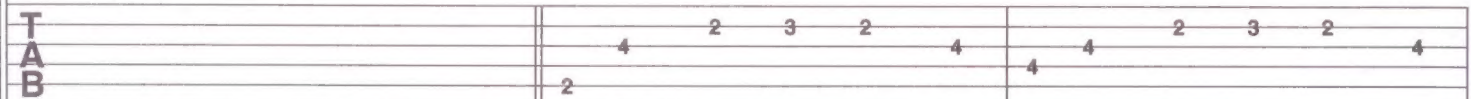


Synth. ◇



al - ways.

Piano



Bm7



F#m7



A7



2. Now the

TAB

4 2 3 2 4 4 2 0 3 2

2.

Bm(sus)



Bridge:



Acous. Gtr. 1

al - ways. If you told me to cry__

Fmaj7



G



C



Fmaj7



G



Am



Am/G



Cont. rhy. simile

__ for you, I could. If you told me to die__ for you, I would. __ Take a look at my face, -

Fmaj7



C/E



G



Em



A



D.S. al Coda

Acous. Gtr. 1

3

__ there's no price I won't pay to say these words__ to you.



 *Coda*



I'll be there_ when the stars don't shine, when the



Cont. rhy. simile



heav-ens burst__ and words don't rhyme. I know when I die__ you'll be on my mind and I'll

Outro:



Acous. Gtr. 1



Synth. \diamond



love_ you al - ways.

Piano



TAB



1.



A7/G



5fr.

2.



A7/G

xx
5fr.
1 2 3 4 5



TAB

**WANTED DEAD OR ALIVE • LIVIN' ON A PRAYER •
BAD MEDICINE • IT'S MY LIFE • LAY YOUR HANDS ON ME •
YOU GIVE LOVE A BAD NAME • BED OF ROSES •
EVERYDAY • BORN TO BE MY BABY • KEEP THE FAITH •
I'LL BE THERE FOR YOU • ALWAYS**

ISBN 0-7579-1911



9 780757 91911



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PUBLISHING GROUP**

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WARNER BROS. PUBLICATIONS
A Warner Music Group Company
15800 NW 48th Avenue • Miami, Florida 33014



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